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Bristol Notes.

During the past month there have been several musical gatherings of interest, mostly well patronised, though one of the most important, the Brodsky Concert, given at the end of November, was not so full as we should have liked to see it. The high prices charged, the wild weather, and the prevalence of very serious illness at that time may, perhaps, together account for the somewhat moderate audience that assembled to listen to a first-rate programme perfectly rendered. We hope that on the next visit of this celebrated quartet party nothing will occur to prevent a crowded attendance.

On the 2nd ult. Colston Hall was taxed to the utmost to accommodate the large numbers eager to hear the Ballad Concert provided by Madame Alice Gomez, Miss Clara Butt, Mr. Braxton Smith, Mr. Kennerley Rumford, and several others. Well-known songs formed the staple of the programme, and the usual encores were insisted upon. A very welcome feature was the violin-playing of Mons. J. Wolff, Mr. Liddle discharging the duties of accompanist with his usual ability.

Miss Mary Lock's first Chamber Concert for this season took place on the 6th ult., when the smaller of the Victoria Rooms was well filled with an appreciative audience. Mr. T. Carrington was absent owing to an important professional engagement in Glasgow, extending over a fortnight, and his place as 1st Violin was supplied by Mr. J. Duys, Mr. Schottler playing 2nd Violin, Mr. Wetten Viola, and Mr. Van Gelder Violoncello. An interesting feature of the evening was Edward Schutt's Trio in C Minor, given for the first time in Bristol, and very warmly received, as indeed such a fine work well deserved. The pianoforte part, which was a very exacting one, was undertaken by Miss Lock, who was most heartily welcomed on her appearance. Beethoven's Quartet in B Flat, Op. 18, and Schubert's Quartet in A Minor, Op. 29, were both well played, and several songs were contributed by Miss Agnes Spackman, Mr. Fulford acting as accompanist.

The Annual Ladies' Night of the Bristol Glee-Men drew large numbers of friends to the Victoria Rooms on the 9th ult. Mr. W. J. Kidner has acted as Conductor of this Society ever since its first establishment, now several years ago, and has worked most industriously to place it in its present successful position. A well-chosen programme was gone through, additional pleasure being afforded by the solos of Miss Lucille Hill, whose singing on a similar occasion last year proved so acceptable.

It remains to chronicle the Christmas performance of the *Messiah* by the forces of the Bristol Choral Society, under the direction of Mr. George Riseley. Band and Choir numbered about 650,

the former being increased by the presence of the Society of Instrumentalists, an amateur body who had for some weeks previously devoted themselves to the study of the band parts of the Oratorio. It was, no doubt, a great encouragement to them to be asked to take part in so important a performance, and though they were occasionally heard on the pauses, on the whole they acquitted themselves very creditably. The principals were Madame Emily Squire, Miss Jessie King, Mr. Lloyd Chandos, and Mr. Douglas Powell, all of whom proved themselves to be thorough musicians, Miss King and Mr. Powell winning special admiration, while Madame Squire's delivery of "I know that my Redeemer liveth" was that of one thoroughly in sympathy with her task. For the choir, they rose to their work in the most inspiring manner, never once flagging throughout the evening. We should doubt a finer performance being often heard in any city of the Kingdom than that given on this occasion. The singers seemed absolutely at home, and their balance was far better than usual, the weakness of the tenors not being noticeable, while the tone of the altos and basses was especially good. Certainly this Society can sing the *Elijah* and the *Messiah* to admiration, as they have proved this season, and time will show whether the same can be said with regard to the *Redemption* and Berlioz' *Faust*, which are promised to us in the early part of the year.

OUR CORRESPONDENT.

Christmas Hymns.

The Christmas hymn, "Adeste Fideles," was composed in 1680 by John Reading, a pupil of Dr. Blow, who was the master of Purcell. The hymn was also called the Portuguese Hymn, from the fact that the Duke of Leeds heard it at the Portuguese chapel, and it was given that name when it was introduced by him at the Ancient concerts, of which the Duke was a director. "Hark, the Herald Angels Sing," is, as everybody knows, a hymn of Charles Wesley. Originally sung to the tune of "See, the Conquering Hero," it is now generally allied with the melody of the "Lied," from Mendelssohn's "Festgesang," first performed in the open air at Leipsic during the Gutenberg Festival of 1840. The arranger of Mendelssohn's tune for the Christmas hymn was Mr. W. H. Cummings, then the youthful organist of Waltham Abbey, but now Principal of the Guildhall School of Music. Mendelssohn, in a letter to his London publisher, Buxton (of Ewer and Co.), in 1843, declared that the tune "never would do to sacred words," and he thought it more applicable to "a national and merry subject." Mr. Cummings first published the tune in 1856, and five years later it passed into "Hymns Ancient and Modern."

The County of Gloucester Musical Festival Association.

FIFTH SEASON, 1897-98.

The following is a Register of Professional Musicians and Members of this flourishing Institution, which was established in 1893. There are sixteen Musical Societies in Union, representing about 2,500 amateur and professional members. The instrumentalists are the leading orchestral players, and a complete orchestra may be formed from its ranks competent to perform any choral or orchestra work at the shortest notice. The founder and Hon. Secretary (Mr. J. A. Matthews, Cheltenham) will be pleased to give any information in connection with the Association to those desiring it.

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There is a Mutual Aid Society in connection with the Association, under the management of a Committee of Five Members. During the past year two deaths occurred, and the usefulness of this excellent branch was tested with satisfactory results. It is hoped every member of the Association will, in time, be enrolled a member of the Mutual Aid Society of the C.G.M.F. Association.

J. A. Matthews, Hon. Secretary,
 9, North Place, Cheltenham.



MADAME BERTHA MOORE.

[In the February *Minim* we hope to give a finely printed Portrait of EDVARD GRIEG, with a biography of that popular musician. Also original articles on musical subjects, and No. XIII. of "Counterpoint Notes," by the Rev. J. E. GREEN, Mus.Doc.—ED.]



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"CHEAP AND NASTY."

THESE three words are so closely associated in most persons minds, that it really is quite time for somebody to say, that everything that is cheap is not necessarily nasty, whilst certainly some of the nastiest compounds known to modern science (*e. g.* bad port wine), are assuredly not cheap. Take our journal *The Minim*, for instance. Where could one get a better pennyworth? and yet how *nice* it is! It is quite true that if it cost sixpence instead of the humble *Denarius*, some of us would value it much more, but after all, its intrinsic value is the same, whatever its nominal price. Then again take the editions of the great Oratorios and Cantatas, what excellent copies can be had for a shilling; whilst Beethoven's Sonatas, Mendelssohn's Lieder, and many other masterpieces can be purchased for a few pence. Familiarity breeds contempt even with good things. The curious part of it is that whilst the cheap and good in literature and music is often undervalued, the cheap and nasty is overvalued. People who say a journal can't be much if sold at a penny, often think a five shilling fiddle or a ten pound piano capital value. Let us have, if you like, cheap music and cheap books, but Heaven preserve us from cheap instruments! The books *may* be good, but the instruments, *never*!

J. W.

Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons—

HER MAJESTY THE QUEEN AND THE ROYAL FAMILY.

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

*Principal—*SIR A. C. MACKENZIE, MUS.DOC.

LENT TERM commences Thursday, January 6th.

Entrance Examination Monday, January 3rd, at 11 p.m.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, *Secretary.***January.***Births and Deaths of Celebrated Musicians.*

4.—Storace, Etienne (b. 1763). Composer of operas.

5.—Lotti, Antonio (d. 1740). Celebrated composer and organist.

7.—Callcott, John George (d. 1895, aged 74). Organist, composer, and arranger of piano music.

10.—Godard, Benjamin (d. 1895, aged 45). Celebrated violinist and composer of operas, violin concerto, "Romantique," &c.

11.—Cimarosa Domenico (d. 1801). Composer of operas, masses, oratorios, &c.

14.—Boccherini, Luigi (b. 1743 (?), at Lucca). Composer and violoncellist. His compositions were mostly for strings and orchestra.

18.—Corelli, Arcangelo (d. 1713, at Fusagnano). A great violinist and composer.

19.—Hérold, Louis J. F. (d. 1833, at Paris). Celebrated pianist and composer of operas; including "Zampa."

20.—Mara, Gertrude E. (d. 1833, at Revel). A great vocalist.

21.—Walmisley, Thomas Attwood, Mus. Doc. (b. 1814, in London). Organist, and Professor of Music at Cambridge. Composer of Cathedral Music.

22.—Solomon, Edward (d. 1895, aged 40). Composer of comic operas, including "Billee Taylor," "The Vicar of Bray," &c.

22.—Dykes, Rev. J. B., Mus. Doc. (d. 1876, at St. Leonards). Composer of church music, including many favourite hymn tunes—"Jesus lover of my soul," Anthems, Services, &c.

27.—Mozart, Wolfgang A. (b. 1756, at Salzburg). A great musical genius. Composer of every variety of music, operas, masses, symphonies, concertos, and orchestral music of all kinds. Pianoforte sonatas, &c.

28.—Barnby, Sir Joseph (d. 1896, at London). Composer and organist. Conductor of the Royal Choral Society. Composer of the oratorio "Rebekah," Church music part songs (including "Sweet and Low," &c.) Knighted in 1892.

28.—Hérold, Louis J. F. (b. 1791.)

31.—Schubert, Franz Peter (b. 1797, at Vienna). Great composer of instrumental and vocal music (including the "Unfinished Symphony," "The Erl King," &c.)

Editorial.

The above interesting notes of celebrated musicians will be continued every month. With this number of the "Minim" we give as a supplement a portrait of Mr. Charles Fry. The *fac-simile* autographs given as a Supplement are those of Madame Albani's Concert Party, which are very interesting, and a pleasing memento of the successful tour made during the months of November and December. The new "Vesper Hymn" may be had printed on stiff card, price one penny, per post, 1½d., from the Composer, or from the "Minim Office," Cheltenham.

Gold Dust.

Don't give in! Be up and doing like a man.

—:O:—

Anxious people often magnify difficulties, making them appear infinitely harder than they really are.

—:O:—

Cheerfulness—Work—and Content are three great beautifiers, and are famous preservers of good looks.

—:O:—

Take *nothing* on mere report; take *everything* on evidence. There's no better rule.

—:O:—

Every triumph you achieve in life will animate you again and again with new firmness and fortitude.

—:O:—

To learn nothing but languages is to spend one's money in buying fine purses to hold it; or, to study the Lord's Prayer in all the tongues, without praying it in any.

The Royal College of Music

(Incorporated by Royal Charter, 1883),

PRINCE CONSORT ROAD, SOUTH KENSINGTON,
LONDON.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—

C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.

Hon. Secretary—CHARLES MORLEY, Esq., M.P.

ELEVEN FREE OPEN SCHOLARSHIPS will be competed for in February, 1898. The last day for receiving official Entry Forms, accompanied by Stamped Certificate of Birth, is January 3rd.

EXAMINATION for "Associate" of the R.C.M.
April, 1898.

NEXT TERM begins January 6th.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

Mr. Charles Fry.

It affords us great pleasure to give a portrait and short sketch of this gifted artist.

Mr. Charles Fry comes of a very musical family. His grandfather was a well-known organist in Kent, and he is a cousin of Miss Louisa Pyne, perhaps the most notable English Prima Donna; and in his early days he witnessed all the productions by the Pyne and Harrison Opera Company. Dramatic instincts were shewn at a very early age, and were no doubt fostered by this association. His early life was spent in commercial pursuits, but always in connection with the musical world, and he was led to consider the possibilities of associating dramatic recitations with music, his first attempt in this direction being in Mendelssohn's *Athalie*, in which work he has now appeared over 100 times. He subsequently appeared in the same Composer's *Antigone* and *Œdipus* at the Crystal Palace and elsewhere. Meantime, he was giving occasional Shakesperian recitals. Eight years ago an opportunity was offered to him of "creating" the recitation part in Sir Alexander Mackenzie's *Dream of Jubal*. This work, written by Mr. Joseph Bennett, the eminent critic of the *Daily Telegraph*, for the Jubilee of the Liverpool Philharmonic Society, was performed by Mr. Fry at its production, and has been given by him on nearly every subsequent occasion in different parts of the country. In giving recitals of complete selections of Shakespeare's plays, Mr. Fry is following in the lines of the late Mr. Samuel Brandram, with the difference that he invariably has music associated with the play, in most instances written especially for his recitals; and he is now adding further interest to these recitals by giving them in costume,

with the aid of Miss Olive Kennett, Mr. Ernest Meads, and other professional pupils. That Mr. Fry has been successful as a teacher is evidenced by the fact that more than a dozen of his pupils have gone on the stage within the last few months, being engaged notably by Mr. Beerbohm Tree, Mr. William Greet, Mr. Ben Greet, Mr. Abud, and other managers. Among other popular artists who made their first public appearance under Mr. Fry's direction are: Miss Maud Millett, Mr. Hayden Coffin, Mr. Ben Webster and his two sisters, Mr. Rawson Buckley, Miss Margaret Halstan, Mr. Dawson Millward, and many others.

Mr. Fry has appeared at many of the Musical Festivals in the above named works, including Gloucester, Cheltenham, and Cardiff. His popularity at these places is very great, and he always receives a hearty welcome from enthusiastic audiences.

Celebrated Musicians of the Past.—No 2.

A STORY OF ROSSINI.

How easy it is to be influenced by the charms of a city like Rome! and how many instances do we find of persons who, having gone to spend a season there, conclude by passing their lives amidst the classical reminiscences of a great past. Florence, in a measure, exercised this charm over us, and though we have not ended our days there, we remained much longer than we originally intended. The extreme hospitality which we met with in the Palace Frullari, belonging to the Sig. Landò della Rippa, one of the most amiable and wealthy inhabitants of Florence, as well as the agreeable society by which he was surrounded, contributed to render our sojourn most delightful.

It was in the salon of Sig. della Rippa that we awaited our first introduction to Rossini, and, after some little time, we ventured to ask the Signor whether we might not hope for a sequel worthy of *Semiramide*? to which he replied, "that depends upon Ronzi." Ronzi is one of the most celebrated doctors, not only of Tuscany, but of all the adjacent countries of Italy, and, together with his masters, Buffalini and Negroli, sways the medical sceptre over the entire country. In spite of the answer received from our friend, we were rather puzzled to think what this person could possibly have to do with reference to a new opera of Rossini's, and were about to satisfy our curiosity, when the servant entered, and announced—

"Il Signor commendatore Rossini!"

At this name we trembled; for the owner, who had made it almost immortal, entered the room at that moment. Our eyes turned eagerly towards this celebrated man, whom we immediately



Mr. Charles Fry.

Orga

S



Ca

VESPER HYMN FOR S.A.T.B. (No.2)

To be sung kneeling, after "Benediction"

"The peace and love of God passeth all understanding."

Words and Music by FREDK. CHAS. BAKER.
Organist St. Paul's Church, Colchester
and Private Organist to the Rt. Hon.
The Countess of Warwick.

Organ pp
on
Swell

SLOW

Cres

So grant us peace and love Di-vine, Dear Lord we Thee im-plore.

mf And = bless us as we kneel to Thee, This night and ev-er more. A-men.

Rall

pp

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Published by "THE MINIM" Co., Cheltenham.

Price ONE PENNY.

Madame Albani's Concert Tour, 1897.

FAC-SIMILIE AUTOGRAPHS OF THE ARTISTS.

In remembrance of
a delightful concert.

Yours very sincerely
E. Albani

Yours truly

Maude Macfarther
16/11/94

Harry Davis

Yours faithfully
Henriette Tring

Yours truly

Bantock Perpoint

Yours truly
F. A. Snel

recognised from the resemblance to his portraits. Our host had scarcely given us time to recover from the natural excitement, when he, knowing how deep an interest we took in this great creative genius, introduced us. Rossini received us with the usual kindness with which he welcomed all strangers, but more particularly those arriving from Paris. His reception was most warm and cordial, and we had been scarcely in his society a quarter of an hour, before he succeeded in making us feel so much at home with him, that we could almost have fancied we had known each other for years. This we may add is a natural gift, and is very generally to be found in men of genius.

We shall not here attempt to give a description of his conversation, suffice it to say, that we found him full of energy and life, and knowledge of every branch of literature, philosophy, and history, and, at the same time, taking a deep interest in the politics of the day.

After conversing for some time upon various subjects, he told us how proud he was to have received from the hands of Napoleon III. the chief cross of commander of the Legion of Honour. We immediately replied, that all the Parisians had joyfully testified their approbation at the mark of distinction accorded him, and that they now looked upon him as a divinity; adding, also, that one of the streets had been called by his name, and his statue had been placed next to that of Voltaire, under the peristyle of the opera, where his works were now being performed.

Asking him if he did not soon again intend to charm his admirers with a new opera? he answered, "That you must ask of Ronzi; on that subject *he* can give you better intelligence than I." This second reference to a doctor with regard to the musical intentions of our maestro, startled us, and after many vain attempts at solving the mystery, we seized what appeared to us to be the easiest mode of obtaining the much wished for information, by *directly* addressing ourselves to the Signor della Rippa, who replied, "You must know that Dr. Ronzi and I are Rossini's two most intimate friends. A short time before the departure of the Doctor for Egypt, we three were sitting together; Rossini, who was supporting the conversation, wrote down the following French lines:—

'If thou wishest that I still should love,
Then give me back the age of love.'

"This age of love is the lasting regret of this great composer, and probably of many others. 'Love alone,' said Rossini to us, 'is the passion which inspires one's works. They tell me often of the attraction of glory, of the sweets of labour. What is glory?—A disappointment. What is labour?—An exertion.

"Youth alone lends attraction to glory, and facilitates labour; she illumines both with her own

brightness. The man whose heart and feelings are chilled by age, is half dead; he is robbed of the only true pleasures which this earth offers him. Dante says, 'What more miserable than fifty years in the company of a young and beautiful woman?' " To which Dr. Ronzi laughingly replied, "What about this youth so mourned for and regretted; supposing I could give you back 30 years of your life, what then?"

"Ah! who could effect that wonder?"

"I!"

"You jest, doctor."

"I speak earnestly very earnestly. You mentioned but this moment the word wonder. Has not every age its own wonder?"

"Without doubt."

"But—let us see—what would you give to the man who would suddenly subtract 25 years from your age?"

"Whatever he would ask me for."

"Everything—even an opera?"

Rossini sprang up.

"Doctor, if you can only give me back my youth again, not for ever, but for a year—a month—a week—a day—nay, for but one hour, I will undertake to deliver to you an opera in two acts."

"You hear," replied the Doctor, turning towards me. "Do not, Della Rippa, forget his promise."

"I will keep my word, but take care that you fulfil yours. What is to be done?"

"Await my return. The East is the land of wonder, enchantment, and secret springs. The Eastern nations learn by times the inconveniences attendant upon old age; and endeavour by all means in their power to defy it. Therefore be you ready upon my return, to deliver into my hands your agreement; and take care that there is not a note missing."

"I shall be ready," replied the composer; "and I shall not only be present at the rehearsals, but will also direct the orchestra on the first night of its representation."

No sooner had Della Rippa finished this strange narration than Rossini, by his appearance, broke the thread of our conversation. However, so much we can assert, that youth is necessary to Rossini for the production of a new work, and that it must be returned to him, either in bottles, in powders, or in pills. Doctor Ronzi has undertaken this; let us see if he fulfil his word. The undertaking is difficult, and the whole of Europe is anxious for its success. Should, however, the whole not prove musical, youth has many other great and glorious powers besides those of creating an opera, which may make the other portions await the discovery with interest.

Rossini was born at Pesaro, Romagna, 29th February, 1792, and died at Passy, near Paris, 14th November, 1868.

CORN EXCHANGE. Cheltenham.*On Tuesday, February 1st, 1898, at 3 p.m.***FIRST ANNUAL CONCERT**

Given by MISS ETHEL HOME.

Vocalists	Instrumentalists
MISS LILIAN COOMBER	(Violin) MR. LEWIS HANN,
MISS ETHEL HOME	A.R.A.M.
MR. HERBERT BAGNALL	(Piano) MISS IRENE RAE,
(Sil. Med. R.A.M.)	Leipsic Conservatoire
MR. ROBERT RADFORD	

Accompanists—
MR. HENRY ROGERS and MISS BRUCE HAYWARD.

Under the kind Patronage of

Miss Bathurst, Mrs. Bruce-Pryce, Lady Bateman-Champain, Mrs. Childie, Mrs. Crofton, Mrs. Colledge, Mrs. Cunliffe Martin, Mrs. Jenner Davies, Lady Darrell, Mrs. Ferguson, Mrs. Geddes, Mrs. Graham, Mrs. Johnson, Lady Marling, Mrs. Thoyts, Mrs. Wells.

**Reserved Seats, 4/-. 2/-. Unreserved Seats, 2/-. 1/-.
Seats to be booked at Westley's Library, Promenade.**

Holly and Mistletoe.

First in favour, and regarded as a harbinger of the approaching Christmastide, comes the gathering of holly for the decoration of houses and churches; a truly ancient custom, forming part of Pagan observances, in their turn adopted by the early Christian Churches. Mistletoe has an equally antique warrant for its adoption, used by the Greeks and Romans in their religious ceremonies, and alike held sacred by the Druids with Celtic and Gothic nations.

The evergreen decorations were brought home of old with gleesome ceremonies, and distributed later on by the holly-car.

"Standard trees" in the cities were formerly "nailed full of holme and ivy," thus keeping up the external aspects of Christmastide as a public concern in the days of our ancestors.

In the Middle Ages country folks enjoyed high revel at the preliminary ceremonial anticipating the advent of merry Christmastide, thus following those traditions of Pagan times when mistletoe was carried in procession and laid on their altars. It is related that the ceremony of cutting the mistletoe was a solemn observance with our ancient progenitors.

The simple peasants flocked in crowds to join the processions, in which the Druidical priests were the foremost actors. The train was headed by the bards singing canticles and hymns, and a herald preceded three Druids, furnished with implements for the purpose of cutting the mystic plant—upright hatchets of brass fixed to staves. Then followed the prince or chief of the Druids, accompanied by all his flock and followers. The chief mounted the oak, with a golden sickle detaching the mistletoe, and presenting it to the priests, who received and bore the branches away

with deep reverence. On the first day of the year the branches, after resting on the Druidical altars in the interval, were distributed among the people as a sacred and holy plant, the Druid priests crying: "The mistletoe for the new year."

Many were the superstitions attaching to this plant. Among the latter-day charms associated with it, when suspended in a bunch in the servants' hall, was the traditionary and favourite observance of kissing the maids under the branches, the superstition prevailing that the maiden who missed being heartily kissed under the mistletoe at Christmas would forfeit her chance of early matrimony, and certainly not be married in the ensuing twelve months.

Another popular custom enacted that whatever female chanced to stand under it the young man present might claim the right or privilege of saluting her, and of picking off a berry at each kiss. It would seem that the berries must have been quickly shorn in days when maids were sufficiently credulous to dread the consequences of missing these accustomed Christmas-like salutations, to which religious fervour was imparted with the true spirit and zeal of devotion.

Holly, the rich, the cheerful, the hardy, with its bright red berries and vivid green and burnished leaves, has justly come in for a large share of admiration, and has duly been complimented by bards and poetasters.

Minim Notes.

The worst form of musical quackery at the present time is the establishment of associations for the granting of diplomas and certificates of musical proficiency. These associations are increasing in number; and little wonder, seeing that anyone can start one. If you who read this like to combine with a friend or two, you can establish—let us say—the Instrumental Musicians' Society; and, as whilst you are about it you might as well have a couple of strings to your bow, you can also found the Association of Trained Vocalists. If you think proper you can form a limited liability company of seven persons—some of whom may be your children, if you want to keep the concern in the family; but this is not necessary, and only adds to the expense. Many, however, do it, which is why I mention it.

—o:—

Two Italian musicians, Carcano and Denissa, have invented an automatic orchestral conductor which is set in operation by the foot of the leader of the orchestra. A brass arm holding a bâton shoots up and marks the tempo as indicated by the beat of the leader's foot. Something of the kind was attempted in Paris some years ago, in order to

have a hidden chorus keep time with the orchestra in front. The choristers, who stood behind the scenes and marched about in order to give the desired effect of increasing and lessening distance to their song, kept their eyes fixed on an arm of metal, which stood in the wings and swung from right to left—exactly like a metronome—and was set in motion by the conductor's foot, from his seat in the orchestra.

—:O:—

The Gloucester Railway Carriage and Wagon Co., Limited, Gloucester, have issued a 'Gloucester Diary' for 1898, with short notes for visitors to Gloucester, and particulars of the Severn "Bore," the Gloucester "Mop," and the "Festival of the Three Choirs" in September, 1898.

—:O:—

Mr. C. Lee Williams, formerly organist of Gloucester Cathedral, and Mr. Samuel Aitken, honorary secretary of the Associated Board, are visiting the Antipodes. The Board's first examination in Brisbane brought about a distribution of prizes and certificates, that task being undertaken by the Acting-Premier, Sir Horace Towzer. From a speech made on the occasion by Mr. Lee Williams we learn that there is musical talent in the colony—"unusual musical talent" said the examiner. The senior pupils "really distinguished themselves," but the juniors had been badly taught, some of their answers being "absurd and ridiculous." However, Brisbane won the gold medal liberally presented by Mr. Aitken, its representative, a young lady, obtaining 95 marks out of a possible 99.

—:O:—

Music is one of the many arts in which the negro has degenerated. There is evidence that before the coming of white men to these countries, bringing the abominable concertina, panpipes, penny whistle, and harmonium, the natives played more musical instruments of their own than they do now, and thought much more of native music. —From *Natives of British Central Africa*. By Sir H. H. Johnston.

—:O:—

In the parish church of Kiddington in Suffolk (says the *Sunday Companion*), some strange seating arrangements are in vogue. The congregation is divided into four classes—gentry, tradesmen, labourers, and the very poor (those in receipt of relief and so on), who are not allowed to sit in the pews at all, but have to sit in the aisle on wooden chairs. The children of the tradesmen and labourers sit near the church door, and are in charge of the sexton, who is armed with a stick, which now and then comes down on some boy's head, making a noise loud enough to be heard all over the church.

THE

West London Conservatoire of Music,

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Patrons—Sir LIONEL DARELL, Bart., C. J. MONK, M.P., F. H. COWEN, C. LEE WILLIAMS, HUGH BLAIR, and G. ROBERTSON SINCLAIR, Esqrs., Mrs. ELLICOTT, and Mrs. S. E. PHILLIPS.

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Directors of Studies—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

The Incorporated Society of Musicians.

The programme is now issued of the 13th Annual Conference of the I.S.M., to be held in London on January 3rd to 7th, 1898, inclusive. The last Conference held in London was in January, 1893; Ireland, Scotland, and Wales have since been visited in turn. The Right Hon. the Lord Mayor will, as on the occasion of the last two Conferences in London, open the proceedings, and he has granted the use of the Egyptian Hall, Mansion House, for the opening meeting. The headquarters of the Conference will be at the Hotel Cecil, in which the whole of the meetings, with the exception of the opening one, will be held. Papers will be read on musical subjects by members of the I.S.M., and it is hoped some time will be allowed for discussion. A banquet will close the Conference as usual.

About Artists.

Dr. W. H. Longhurst has retired from the post of organist of Canterbury Cathedral. He has been connected with the Cathedral, as boy and man, for 70 years. He retires on full stipend, and is granted the continued use of the house in the Close, which he has occupied for many years. This is the right thing, and we congratulate Dr. Longhurst, and hope he will live for many years to enjoy the repose he so richly deserves.

—:O:—

It is possible that in the course of the winter Madame Patti may give a limited number of concerts in Scandinavia.

Dr. E. J. Hopkins will be among the singers in the Tallys 40-part Motett at the January I.S.M. Conference. Dr. Hopkins sang among the tenors in the same work 60 years ago.

—:0:—

Madame Marie Duma, Miss Marie Roberts, and Miss Ada Crossley are engaged to sing in Mendelssohn's "Athalie," to be given by the Cheltenham Festival Society, February 15th.

—:0:—

Sir Frederick Bridge's Choral Ballad "The Flag of England" will be performed by the Cheltenham Festival Society on February 15th, under the conductor's bâton. Madame Marie Duma will sing the soprano solos.

—:0:—

Senor Sarasate has given his native town, Pampeluna, all the jewels presented to him by Royal and distinguished persons in the course of his career. The articles, which will be placed in a museum, are valued at £4,000, and include a set of pearls given by Queen Victoria, three rings by Wilhelm I., a watch in blue enamel by Napoleon III., a diamond ring by Don Pedro, a portrait etched in gold by the Empress Augusta, a set of diamonds by Alphonso XII., and all sorts of scarf pins and silver cigarette cases.

—:0:—

A meeting in memory of the late Henry C. Banister was held on Sunday, December 12th, at the Royal Normal College for the Blind, Norwood. The Rev. J. R. Byrne, M.A., presided, and among the speakers were Dr. E. J. Hopkins, Dr. Campbell, Mr. W. H. Cummings, and others. A selection of appropriate music was sung by the College Choir, assisted by Miss Campbell, Miss Lucas, and Mr. Cummings, with Dr. Hopkins at the organ.

—:0:—

A posthumous opera by Spohr is promised at Cassel. We are told that the composer had, at one time, desired to write a piece on the lines afterwards adopted by Wagner for his music-drama. No wonder the Germans are curious to see if he carried out his purpose in this work.

—:0:—

Rosa Bonheur, the famous artist, leads the life of a peasant, rising early and going to bed late. Every morning, on getting up, she takes a walk in her garden, invariably accompanied by her dog. From nine o'clock until half-past eleven she works in her studio. Then she has breakfast. At one o'clock work is resumed until five, when Mlle. Bonheur goes for an excursion in the forest near her home. She finishes her day by reading.

Her Majesty of Italy is perhaps the best-educated Queen in Europe. She is almost as thoroughly conversant with German, French, English, and Spanish as she is with her own Italian, besides being both a Latin and a Greek scholar, and she is so fond of Shakespeare that she has written for her own use a little book on his heroines. Queen Marguerite is also very familiar with the writings of Ruskin and Darwin among other English writers, besides being well acquainted with European literature generally, and numbers among her studies such subjects as theology, geology, and botany.

—:0:—

The true date of M. Jean de Reszek's birth, which for some months past has been discussed in the German papers, has now been settled by the production of the official certificate of baptism. He was born January 3 (14), 1850, at the house No. 625, Kozija Street, Warsaw; his father, Jan Reschke, Comptroller of the Management of the Railroad, then being thirty-two, and his mother, Emilia, née Ufniarskaja, being twenty-three. The vocalist's real name is Jan Meczislaw Reschke.

—:0:—

Dr. Edvard Grieg, who has been the most prominent figure of the passing season, left England on Thursday, December 23rd. Although of little more than middle age (he was born in 1843), Grieg has for some years past suffered more or less from ill-health. The cold seems to affect him, and although in his youth inured to the cold of the far North, he can now stand a good deal of warmth. Even during his present visit he has amused his friends with a tale of astonishment of the house-keeper at a provincial hotel, where she found her guest was not satisfied until sixteen blankets had been piled upon his bed. His love for the scenery of his native land is as great as ever, and he speaks enthusiastically of the blue lakes and rocks and forests of Norway.

A NEW NAUTICAL SONG.

Dedicated (by permission) to Lady ARTHUR HILL.

"Our Cap'n."

WORDS AND MUSIC BY CEDRIC RAFF.

2/- Nett.

Published by Louis Honig, 25, Wellington Street, Strand, London.

Sung by W. A. Peterkin, H. Sunman, Hy. Prenton, W. M. George, Chas. Ackermann, Lindon Travers, Wingrove Ives, Broughton Black, George Stubbs, Frank Barlow, W. H. Dawson, and others.



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Last day for receiving applications, January 24th, 1898.

See Syllabus A.

SCHOOL EXAMINATIONS.

Applications and Fees for Registration of Schools and Teachers for 1898 are due on December 1st, 1897.

See Syllabus B.

The Board has decided to offer for Competition, Two Exhibitions every year, until further notice, one for the R.A.M., and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898.

Copies of Syllabus will be sent post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, *Hon. Secretary.*

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Actors' Benevolent Fund.

MR. GEORGE WYNDHAM AT THE ANNUAL DINNER.

The seventh annual dinner of the Actors' Benevolent Fund, held last month at the Metropole, was made notable by the excellent speech in which the Chairman, Mr. George Wyndham, M.P., commended to the benevolence of the guests the toast of the evening.

Mr. Wyndham has the light, easy-mannered, pleasant, after-dinner style which is congenially applied to a subject connected with the stage. He had around him a gathering representative more of playgoers than of play actors and playwrights. The actors who are in a position to be benevolent towards the fund were mostly otherwise engaged. However, Mr. Edward Terry, looking like a mathematical professor with a tendency towards the analytical drama, found time to be there, and it was pleasant to see the name of Mr. William Shakespere on the guest list.

Mr. Beerbohm Tree could not be expected to be present until a late hour of the evening, and after eleven o'clock quite a number of other well-known actors dropped in. But for the greater part of the evening the dramatic profession was chiefly represented on its managerial side.

Mr. Alexander could not be present himself, but he sent a cheque to the fund, and Mr. R. V. Shone was there. Mr. Morris Abrahams, Mr. H. Görlitz, and Mr. Michael Gunn were noticeable. Of well-known first-nighters there were many. Mr. Alfred Beit, the Hon. Alfred Lyttelton, Mr. John Aird, the Hon. T. A. Brassey, Mr. W. L. Courtney, Mr. A. F. Calvert, Lord Dartmouth, Mr. J. S. Forbes, Lord Ronald Gower, Mr. Lucy, Sir F. Milner, Sir Charles Scotter, Sir Eyre M. Shaw were among them.

Mr. Wyndham's excellent speech was followed by one equally humorous on the part of Lord Dartmouth. Mr. Edward Terry responded on behalf of the fund. The entertainment with which the speaking was diversified was, as it should be on such an occasion, very excellent. Mr. Ben Davies, the Meister Glee Singers, M. Tivadra Nachez, and Mme. Monteith provided it.

Mr. Wyndham's appeal produced the very liberal subscription of £1,300.

Poet: "Let me tell you sir, that poem cost me a week's hard labour."

Editor (who has read it): "Is that all? If I'd had the passing of the sentence you'd have got a month."

Founded



1882

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA
(Duke of Edinburgh, K.G.)

To admit to membership duly qualified Professional Musicians, and to obtain for them acknowledged professional standing, and the registration of Teachers of Music by Musicians—to promote the culture of music—to provide opportunities for social intercourse between the Members—to discuss matters relating to music or musicians—to raise the standard of musical education by means of the Society's Examinations.

The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

Particulars may be obtained from the General Sec., Mr. E. CHADFIELD, 19, Berner's St., London, W.

Madame Bertha Moore.

This accomplished and popular artist was born at Brighton. She is one of a very musical family, six sisters being either on the concert platform or stage; Jessie, Eva and Decima are all well known. Madame Bertha Moore studied originally with her sister, afterwards at the Royal Academy under Mr. W. H. Cummings, and privately with Madame Florence Lancia. She made her first appearance in London at St. James' Hall in the "Elijah" with great success. The *Daily Telegraph* said: "Madame Moore made a favourable impression, delivering the grand air, 'Hear ye, Israel,' so as not only to obtain but deserve cordial applause. She has a good voice, of sympathetic quality, considerable vocal skill and artistic feeling." After that event, engagements followed quickly, and she sang with equal success at the "Pops," the Ballad Concerts and the Crystal Palace, besides having many engagements in various parts of the Kingdom. It is a notable fact that Madame Moore has sung at as many as twenty-five Oratorio Concerts in one month. Madame Moore was engaged as one of the Artists by the late Madame Trebelli for her last and memorable tour in February, 1888. Madame Trebelli and her party left Maidstone on February 14th, by the first train, at six o'clock a.m., to fulfil an engagement at Cheltenham, a concert given by the Festival Society. Upon that occasion Mr. F. Cowen's cantata, "The Sleeping Beauty," had to

be performed under the direction of the composer. Soon after leaving Maidstone a fearful snow storm came on, and train after train was snowed up. But at half-past eight at night the party of musicians arrived in Cheltenham, and a half an hour later they were in the Assembly Rooms singing the Cantata in their travelling dresses. The Concert was not over much before twelve o'clock, after which the brave and talented Artists enjoyed their dinner, the first meal they had partaken of since their departure from Maidstone. Upon that occasion Madame Moore was most successful, and received a hearty welcome from the large audience who had waited patiently for more than an hour for the arrival of the Artists. Madame Moore is devoted to acting, and makes a speciality of drawing room operettas. She would have gone on the stage had not many brilliant offers for Concert engagements been made. Madame Moore married Mr. T. Huth (late of Huddersfield) a few years ago. She has now determined to remain on the Concert platform and devote her spare time to the enjoyment of her happy home and her two dear little children, a boy and girl. Madame Moore is a great believer in Cycling for Women, especially for Singers, but of course in moderation. A good deal of her time is now devoted to teaching. On the third of December she gave her Annual Concert at Steinway Hall, London, when a new Musical Idyll by Miss Liza Lehmann was produced, and Madame Moore and Mr. Charles Copland sung and acted it. The concert was a great success. The *Times* and The *Daily Telegraph* gave excellent reports of the artists' performance of the Musical Idyll "Good Night" and "The Holly Branch." Madame Bertha Moore has had several tempting offers since the Concert to go on the stage. It will be a great loss to the Concert platform if she decides to do so.

A Chat with Mr. Croker-King at Oxford.

Mr. Charles Croker-King's presence at a recent Lincoln College smoker, Oxford, gave an opportunity to have a chat with him on matters likely to prove of interest to Review-readers. Mr. Croker-King was enjoying a bottle of fizz, and looking not the least tired of his long evening's work as "Ernest Vane," in Charles Reade and Tom Taylor's famous comedy.

"I suppose, Mr. King, that Mr. Ben Greet's company is one of the best a young actor could join?" was the question with which the catechism opened.

"Yes, because his stock of pieces is so large," was the reply. "I have now a repertoire of 40 parts."

"How long has that repertoire taken you to work up?"

"Nineteen months," said Mr. King. "But I played leading parts four weeks after I joined the company, and therefore had exceptional opportunities."

"There is a rumour that W. S. Gilbert came to Oxford to witness the performance of 'Pygmalion and Galatea.' Is that true?"

"Quite true, and he expressed great approval of it, especially the efforts of Miss Weyburn and myself. I was amused," Mr. King went on, "to see in the 'Review' that my voice was my weak point. I am suffering from a severe cold, but Mr. Greet will bear me out when I say that it is necessary for me to restrain myself in small provincial theatres when I am in good health."

"Of course you sometimes have to take parts at short notice?"

"Certainly. At Bristol I was obliged to play Sir Andrew Ague, in 'Twelfth Night,' at 24 hours' notice. I got through all right, but it was very hard work."

"What do you like best?"

"I can hardly say, but Gringoire is one of my favourites. It is a beautiful little piece."

"What is your opinion of the stage as a lucrative profession?"

"That aspect of it has not troubled me," was his reply. "I am able to earn enough for my wants, what more is necessary? I am content."

"Lucky man. How do you find the wear and tear of travelling affect you?"

"I am so much interested in my work that it is not labour to me, and one soon gets accustomed to the travelling. Of course it may be different in other companies, but Mr. Greet is such a delightful man to be with, and always makes things as comfortable as possible for anybody connected with him."

"Of course you were glad to find yourself in Oxford once more?"

"I enjoy it immensely; there are so many men here that I know. It is nice to find that one is not forgotten."

Judging from Mr. King's reception at the theatre each night, there is no likelihood, we may add, of his being forgotten for some time.

"Then you have no desire to change your life?"

"I wouldn't do so for worlds."

The various clocks now commenced striking the midnight hour, and as the 'Varsity law, like those of the Medes and Persians, alter not, and one of them is that strangers must leave by twelve. Mr. King said good-bye, and dashed into the night, not to bed, but to a supper party.

Descant.

By Thomas Morley, Batchelor of Music, and one of the gentlemen of His Maestie's Royall Chappell.

The following dialogue is extracted from "A plaine and easie Introcvction to Practicall Mysicke, diuided into three partes; the first teacheth to sing with all things necessary for the knowledge of pricksong; the second treateth of descante, and to sing two parts in one vpon a plainsong or ground, with other things necessary for a descanter. The third and last part entreateth of composition of three, foure, fiae or more parts, with many profitable rules to that effect. Imprinted at London, by Peter Short, dwelling on Breedstreet hill, at the signe of the Starre, 1597." The *dramatis persone* are *Maister* and *Philomates*.

Ma. Whom do I see a far off: is it not my scholler Philomates? out of doubt it is he, and therefore I wil salute him. Good morrow, scholler.

Phi. God giue you good morrow, and a hundredth: but I maruayle not a little to see you so early, not only stirring, but out of doores also.

Ma. It is no maruayle to see a Snayle after Rayne to creep out of his shell, and wander all about, seeking the moysture.

Phi. I pray you talke not so darkely, but let me vnderstand your comparyson playnely.

Ma. Then in playne tearmes, being ouerwearied with study, and taking the opportunitie of the fayre morning: I am come to this place to snatch a mouthful of this holsome ayre: which gently breathing vpon these sweet smelling flowers, and making a whispering noyse amongst these tender leaues, delighteth with refreshing, and refresheth with delight my ouer-wearied senses. But tel me I pray you the cause of your hither comming; haue you not forgotten some part of that which I shewed you at our last being together?

Phi. No verily, but by the contrary, I am become such a singer as you would wonder to heare me.

Ma. How came that to passe?

Phi. Be silent and I will shew you. I haue a Brother a great scholler, and a reasonable musition for singing; he, at my first comming to you conceiued an opinion (I know not vpon what reason grounded), that I should neuer come to any meane knowledge in musicke: and therefore, when he heard me practise alone, he would continually mock me; indeede, not without reason, for many times I would sing halfe a note too high, other while as much too lowe; so that he could not conteyne himselfe from laughing: yet now and then he would set me right, more to let me see that he could doe it, then that he ment any way to instruct me: which caused me so diligently to apply my pricksong booke; that in a manner, I did no other

thing but sing practising, to skip from one key to another, from flat to sharp, from sharp to flat, from any one place in the Scale to another, so that there was no song so hard, but I would venture upon it, no Mood nor Proportion so strange, but I would goe through and sing perfectly before I left it: and in the ende I came to such perfection, that I might haue been my brothers maister; for although he had a little more practise to sing at first sight then I had: yet for the Moods Ligatures, and other such things I might set him to schoole.

Ma. What then was the cause of your coming hither at this time?

Phi. Desire to learne, as before.

Ma. What would you now learne?

Phi. Beeing this last daye vpon occasion of some businesse at one of my friend's houses, we had some songs sung: Afterwards falling to discourse of musicke and musitions, one of the company naming a friend of his owne, termed him the best Descanter that was to bee found. Now sir, I am at this time come to know what Descant is, and to learne the same.

Ma. I thought you had onely sought to know Pricktong, whereby to recreate yourselfe being wearie of other studies.

Phi. Indeed when I came to you first, I was of that minde: but the common Proverb is in me verified, that *much would haue more*: And seeing I haue so farre set foote in musicke, I doe not meane to goe backe till I haue gone quite through all, therefore I pray you now (seeing the time and place fitteth so well) to discourse to me what Descant is, what parts, and how many it hath, and the rest.

Ma. The heate increaeth, and that which you demand requireth longer discourse then you looke for. Let vs there therefore goe and sit in yonder shadie Arbor to auoyde the vehemennesse of the Sunne. The name of Descant is vsurped of the musitions in diuers significations: some time they take it for the whole harmony of many voyces: others sometime for one of the voyces or partes: and that is, when the whole song is not passing three voyces. Last of all, they take it for singing a part of extempore vpon a playne song, in which sence we commonly vse it: so that when a man talketh of a Descanter, it must be vnderstood of one that can extempore sing a part vpon a playne song.

Phi. What is the meane to sing vpon a playne song.

Ma. To know the distances both of Concords and Discords.

Phi. What is a Concord?

Ma. It is a mixt sound compact of diuers voyces, entering with delight in the eare, and is eyther perfect or vnperfect.

Phi. What is a perfect consonant?

Ma. It is that which may stand by itselfe, and of itselfe maketh a perfect harmony, without the mixture of any other.

Phi. Which distances make a Concord or consonant Harmony?

Ma. A third, a Fifth, a Sixth, and an eighth.

Phi. Which be perfect, and which vnperfect?

Ma. Perfect, an Vnison, a Fifth, and their eights.

Phi. What do you meane by their eights?

Ma. Those notes which are distant from them eight notes, as from an vnison, an eighth, from a fifth, a twelfth.

Phi. I pray you make mee vnderstand that, for in common sence it appeareth against reason: for put Eighth to One, and all will be Nine, put Eighth to Fiue, and all will be Thirteene.

Ma. I see you doe not conceiue my meaning in reckoning your distances, for you vnderstand me exclusively, and meant inclusively: as for example. From Gamut to b my is a third: for both the extremes are taken, so that from Gamut to G sol re ut is an eighth, and from Gamut to D la sol re is a twelfth, although it seeme in common sence but an a Leuenth.

Phi. Go forward with your discourse, for I vnderstand you now.

Ma. Then I saie, a vnison, a fifth, an eighth, a twelfth, a fifteenth, a nineteenth, and so forth in infinitum, be perfect cordes.

Phi. What is an vnperfect concord?

Ma. It is that which maketh not a full sound, and needeth the following of a concord to make it stand in the harmonie.

Phi. Which distances do make vnperfect consonants?

Ma. A third, a sixth, and their eightes: a tenth, a thirteenth, &c.

Phi. What is a discord?

Ma. It is a mixt sound compact of diuers sounds naturallie, offending the eare, and therefore commonlie excluded from musicke.

Phi. Which distances make discord or dissonant sounds?

Ma. All such as doe not make concords: as a second, a fourth, a seuenth, and their eightes: a ninth, a leuenth, a fourteenth, &c. And to the end that what I haue shewed concerning concords perfect and vnperfect, and discords also may the more stronglie sticke to your memorie, here is a table of them all, which will not a little help you.

Phi. I praie you shew me the vse of those cords.

Ma. The first waie wherein we shew the vse of the cordes, is called Counterpoint: that is, when to a note of a plainsong, there goeth but one note of descant. Therefore when you would sing vpon a plainsong, lookewhere the first note of stands, and then sing another for it, which may bee distant from it

three, five, or eight notes, and so fourth with others, but with a sixt we sildome begin or end.

Phi. Be there no other rules to be observed in singing on a plainsong then this ?

Ma. Yes.

Phi. Which be they ?

Ma. If you be in the vnison, fift, or eight, from your base or plainsong, if the base rise or fall, you must not rise and fall iust as manie notes as your base did.

Phi. I praie you explaine that by an example.

Ma. Here is one, wherein the vnisons, fiftes, and eights, be seuerallie set downe.

Phi. This is easie to be discerned as it is set downe now : but it will not be so easy to be perceiued when they be mingled with other notes. Therefore I praie you shew me how they may be perceiued amongst other cordes.

Ma. There is no waie to discerne them, but by diligent marking wherein euerie note standeth, which you cannot doe but by continuall practise, and so by marking where the notes stand, and how farre euerie one is from the next before, you shall easilie know, both what cordes they be, and also what corde commeth next.

Barrel Organs *versus* German Bands.

[A PROTEST.]

Unknown to the medical faculty—or at least outside the line of its jurisdiction—there are at the present time two contagious “diseases” rampant of a most virulent type. I may describe them respectively as *The Bazaar Fever* and the *Barrel Organ and German Band Mania*.

Of the former I need only say briefly, that within the last month I have thrice been an unwilling captive in a like fray—gone through the usual fire of lotteries and raffles, amidst the batteries of bright eyes, fair faces, and sntiling “Graces” bent on sales and conquest—and found myself at the end the happy (?) possessor of a variety of articles neither useful nor ornamental—amongst others, a pair of white satin braces, worked with roses ! a shaving case, which one of my friends remarks “is a contrivance with a swagger back, and little bits of rag inside, which you put away in a drawer to get mouldy, and then give to another bazaar to help take in another poor fellow” ; and last, but by no means least, a “blazer,” in whose multitudinous stripes all the colours of the rainbow seem to close in mortal conflict.

But the agonies attending a victim of the bazaar seizure are faint in comparison with the absolute torture—nothing less—that can be inflicted by the Barrel Organ and German Band mania.

Day after day these infernal machines grind out with ruthless regularity a demoralising transcription of Sullivan’s “Lost Chord,” followed immediately by “Daisy Bell,” and close on the heels of the latter Gounod’s “Serenade” (save the name !)

The atrocities in the music itself are further enhanced by the complete loss of a note now and again, or one which has fairly succumbed to the exigencies of our English climate.

The son of Apollo in charge of this “howling abomination” is generally represented by a swarthy Italian, in more or less picturesque habiliments, and a perpetual smile of self-complaisancy terrible to behold. He toils not, neither does he spin—likewise he heeds not the sacrilegious onslaught of harmonies.

He promises with suspicious alacrity and a grab at my extended shilling that “he come no moar in dis streeat.”

The next day my ears are assailed by the barbarous blasts of a promiscuous amateur German band—no doubt the result of my ill-advised generosity. They number four, and undeniably hail from the Vaterland. The cornet—a youth of stolid countenance and stumpy proportions—expends a startling amount of zeal on his unlucky instrument, and as my gaze rests on his crimson, inflated cheeks and protruding eyes, I humbly breathe a prayer that he may not be visited with an apoplectic seizure in front of my window. He is “supported” by a flute of the tin-whistle species, a viola (the best instrument of the four), and a veteran warrior in the shape of a harp, which has seen many campaigns. Its spasmodic, unmelodious little gasps are oddly in keeping with their fat, bleary-eyed, old perpetrator. I bear the strains for five minutes, and live. Then an inspiration seizes me—I owe my musical friend J—a grudge. Opening my study door, I bolt downstairs three at a time, and hatless and breathless step across the street and approach the “Herr Meister.” “See here, my friends,” I say mendaciously, “I don’t understand music, and I . . . abhor it” (“Mein Gott,” piously ejaculates the old German), “but my friend Herr J—adores music,” giving his address, “go and play to him ; he is a great man ; conductor of the A—Orchestra, &c., &c.” And I add with a guileless smile, “Don’t budge for half-an-hour !”

I watch them shoulder arms and march ; then I return to my lonely fireside. There is a warm glow about the region of my heart, and I feel at peace with all men !

“So shines a good deed in a naughty world !”

CEDRIC RAFF.

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The Trade supplied upon liberal terms.

WHOLESALE DEPARTMENT FOR "THE MINIM."

Academical.

ROYAL ACADEMY OF MUSIC.

The competition for the Lady Jenkinson Thalberg Scholarship took place on December 9th, and it was awarded to Elsie E. Horne (a native of London). The examiners were Messrs. Henry R. Eyers, Ernest Kiver, Tobias A. Matthey, Ad. Schloesser, and Walter Macfarren (Chairman).

The competition for the Heathcote Long Prize took place on December 11th. The examiners were Messrs. Algernon Ashton, Frederick Dawson, and G. E. Bambridge (Chairman), and the prize was awarded to Cuthbert F. Whitmore, a native of Clifton, Bristol. The examiners highly commended C. H. W. Hickin and G. D. Cunningham.

The competition for the Bonamy Dobree Prize took place on December 13th. The examiners were Messrs. J. Edwd. Hambleton, W. H. Squire, and William C. Hann (Chairman), and the prize was awarded to Bertie Withers (a native of London). The examiners highly commended Arthur C. Maney.

The competitions for the Rutson Memorial Prizes (for contraltos, and baritones and basses) also took place on December 13th. The examiners were Messrs. Richard Green and Bantock Pierpoint, and Madame Marian McKenzie (in the

chair), and the prizes were awarded to Gertrude Booth (a native of Cambridge) and Reginald Chalcraft (a native of Alton, Hants). The examiners highly commended Miss Norah Reade.

—:O:—

THE VIRGIL CLAVIER SCHOOL.

A course of two weeks' lessons in Technical and Method Pianoforte Instruction will commence on January 10th, at Clavier Hall, London, W. These lessons are intended for teachers. They have been largely attended on previous occasions by professionals from the country, and they have been greatly enjoyed. Musical illustrations will be given during the course by Madame Kisch-Schorr. The programmes are of a very interesting and high standard.

Curious Examination Papers.

The examination papers of children in elementary schools are often ludicrous enough, but the musical definitions given at a recent examination at a transatlantic conservatoire would take a lot of beating. Here are some of them:—

Da capo—Go back to the beginning and end at the middle.

Staccato—Disconnected.

Arietta—Solo in an opera.

Schubert belongs to the Erl King, Handel to the Messiah.

Grieg was an English composer.

The ninth symphony is the greatest work that exists for the piano.

Brahms was an English composer.

Wagner was a Scandinavian.

French composer, Mazzenetta.

Russian composer, Meyerbeer.

Faust—One of Wagner's principal works.

Wagner's subjects were usually taken from deep things, and breathed out the primeval in them.

Massenet wrote the Erl King.

Mozart wrote sonatas and a concerto.

Mendelssohn wrote many "songs without words," which are a great improvement on the popular songs of our day.

Chopin showed how the sentimental could be brought out. His music is flaming and smooth, while that of Mozart is more laboured and not so spontaneous.

A scale is when you progress from one *natural* tone to another until the octave is reached.

A symphony is a composition without regular form.

A sonata is an elaborate composition.

Palestrina was born in Palestrina, near Italy.

Bennett is an early English composer.

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Italy.

Gluck wrote Martha.
Wagner wrote La Valking.
Mendelssohn wrote Eligha.
Verdi wrote Faust.
Wagner wrote Des Meinstrelsinger.
Beethoven was a modern Italian composer.
Clef is the sense of pitch.
Clef is the five lines and four spaces we write on.—*Musical Standard.*

Odd Crotchets.

"That singer has made great strides in the profession, hasn't she?"
"Yes, indeed. Formerly, when she received an encore, she sang; now she usually smiles."

—:o:—

If we are to judge by the following advertisement, the Klondike boom is responsible for an addition to the terminology of music:—"Wanted, for 'Carl the Clockmaker' Company, Musical Conductor. Long engagement good man. No Klondike terms."

—:o:—

Marie: "Mr. Prettyboy kept me awake two hours last night."

Lucy: "How was that?"

Marie: "By singing 'Sleep, My Lady, Sleep,' under my window."

—:o:—

"I've heard of nerve," said a piano dealer, "but the worse case I ever had in my business was that of a man who bought a piano on instalments, and, though he has never paid a dollar, threatens to sue me because I refuse to send a tuner for the fourth time within a year."

"Oh; that's nothing," said another dealer. "I have a man on our books who has had a piano two years, and has renewed every note in payment, and who called this morning to know how much we'd allow him for his old piano on a new one to be paid for on the same terms as before."

—:o:—

An American paper makes an acoustical analysis of the sound of the bagpipes, thus:—"Big flies on window, 72 per cent.; cats on the midnight tiles, 11½ per cent.; voices of infant puppies, 6 per cent.; grunting of hungry pigs in the morning, 5½ per cent.; steam whistles, 3 per cent.; chant of the cricket, 2 per cent."

—:o:—

John Kavanagh, the fiddler of Klondyke, had been employed at Port Costa, in California, but he became possessed of the idea that there was money to be made in the North, so he struck out for

Juneau. From that place he moved on to the Klondyke region, going afoot over the rough country intervening, and carrying with him, in his outfit, a Winchester rifle and a violin. Once in the diggings, he found himself about the only available musician there, and as a result there was little necessity for him to delve with the pick and shovel at £3 a day while waiting to hitch a rich claim of his own, since the lucky miners gladly paid him £6 or £7 a night to play for them at their dances.

—:o:—

"What was the peculiarity of Methuselah?" asked the teacher.

"He lived to be very old without ever learning to ride a bike," answered the smart boy.

—:o:—

Teacher: "Johnson, tell me what are the vowels."

Johnson: "A, e, i, o, u."

Teacher (absent minded): "How much?"

—:o:—

She had attended the Ambulance Classes, and obtained the Certificate. The street accident she had earnestly prayed for took place. A man had broken his leg! She confiscated the walking-stick of a passer-by, and broke it into three pieces for splints. She tore up her skirt for bandages. When all was completed, she summoned a cab, and took her patient to the hospital. "Who bandaged this limb so creditably?" inquired the Surgeon. "I did," she blushing replied. "Well, it is most beautifully—most beautifully done; but you have made, I find, one little mistake. You have bandaged the wrong leg."

MADAME MARIE DUMA,

The Soprano Prima Donna,

WILL SING AT—

BIRMINGHAM . January 20th.

BOLTON . . . February 2nd.

BRADFORD . . . 11th.

CHELTENHAM . . . 15th.

LEEDS . . . 16th.

HARROGATE . . . 21st.

LEEDS . . . 22nd.

EDINBURGH . . . 24th.

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The NEXT TERM will commence on January 14th.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The Local Examinations in Musical Knowledge take place in the United Kingdom in June and December, and are open to persons of either sex, without restriction of age. The next Examination will be held on Saturday, June 18th, 1898, and the last day of entry will be May 18th.

The Examinations will be conducted in Three Divisions—Junior, Intermediate, and Senior. Each Division includes a Pass Section and an Honours Section, and a separate Examination Paper is set for each Section.

The requirements in the various Sections will be:—

JUNIOR PASS—Notation; Intervals; Time; Musical Terms, Marks, &c.

JUNIOR HONOURS—Notation and Intervals; Time; Musical Terms, &c.; Simple Questions on Musical History.

INTERMEDIATE PASS—Notation, Terms, &c.; Transposition; First Principles of Harmony; Musical History.

INTERMEDIATE HONOURS—Transposition, Terms, &c.; further knowledge of Harmony; Figured Bass; Elementary Knowledge of Form.

SENIOR PASS—Figured Bass; Melody or Unfigured Bass; Miscellaneous Questions; Musical History.

SENIOR HONOURS—Working of Figured Bases, in Open Score; Harmonisation of given Melodies; Miscellaneous Harmony Questions; Simple Counterpoint.

EXAMINATION FEES: six shillings (Junior); seven shillings and sixpence (Intermediate); half-a-guinea (Senior).

THREE NATIONAL PRIZES, of the value of Five Pounds each, are awarded annually after the June Examination.

The Regulations for these Examinations may be had from the Local Secretaries.

By Order of the Board,

SHELLEY FISHER, *Secretary*.

Mandeville Place, Manchester Square, W.

Trinity College, London.

CHELTEMHAM CENTRE.

The following is the Pass List of the successful candidates examined at the recent local examinations. Dr. J. Gordon Saunders was the examiner in practical subjects:—

SENIOR DIVISION.—Honours.

Lewis, Lillian A. The Misses Whittard (Mr. Piano E. A. Dicks, F.R.C.O.)

INTERMEDIATE (JUNIOR) DIVISION.—Honours.

Wade, Ethel M. The Misses Whittard Piano

Grist, Marian Mr. W. E. Haslam, A.R.C.O. Organ

Silk, Kate M. Miss Waghorne Piano

Grindon, Annie Miss Brice Piano

Swan, Mabel S. Miss Waghorne Piano

Rex, Louise Mr. E. A. Dicks, F.R.C.O. Piano

Blackwell, Dorothy Miss Beale Piano

Hunt, Marian G. Mr. E. A. Dicks, F.R.C.O. Piano

Cull, May L. Miss McDonald Piano

Marston, Florence B. Mr. E. West, L.R.A.M. Violin

Blake, Edith K. Miss Waghorne Piano

Wilkins, Edith M. Miss B. L. Waghorne Piano

Handy, Florence Miss Handy Piano

MUSICAL KNOWLEDGE.

SENIOR DIVISION.—Honours.

Baker, Percy Mr. S. Bath Harmony, &c.

Beattie, Jessie F. Mr. E. A. Dicks, F.R.C.O. "

Marchbank, Elizabeth School of Music, Mr. J. A. Matthews "

R. School of Music, Mr. J. A. Matthews "

Townley, Edward C. Mr. J. C. Long, F.R.C.O. Theory and Elementary Harmony

Brown, Bessie Scott. School of Music, Mr. J. A. Matthews "

Rex, Louise Mr. E. A. Dicks, F.R.C.O. Theory

Harber, Leonard W. School of Music, Mr. J. A. Matthews "

*Wade, Blanch R. The Misses Whittard "

Grindon, Annie Miss Brice "

Nash, Dorothy M. Mr. S. Bath "

Henderson, Jennie M. Miss Williams, Eton House School "

Paynter, Dora Annie Mrs. Towshend, Glengyle School "

Barwell, Elsie W. Ditto "

Sharp, Kate E. Miss Williams, Eton House School "

Bick, Edith E. Ditto "

Edwards, Burman H. Mr. A. W. H. Hubert "

* Over age for certificate.

The next examination will take place in June, 1898.

Mr. J. A. Matthews is the local secretary.

The Incorporated Society of Musicians.

We give below a list of the candidates who were awarded certificates at the examination recently held by the above Society at Cheltenham. The examiners were Dr. C. J. Frost, Mus. Doc., Cantab, F.R.C.O., of London; and Mr. J. W. Lawson, of Bristol.

PIANOFORTE. ADVANCED GRADE.—PASS.

Candidate's Name. Teacher's Name and Establishment.

Berry, Sidonia ELEMNTARY GRADE.—HONOURS.

Harrington, Mary A. Miss Lusly.

Norman, Lorna G. Miss A. James.

Bayin, Eleanor S. Miss A. James.

Dixon, Grace O. Miss L. T. Davis.

Franklin, Gertrude E. Miss Ethel Edwards, Mynd House School (Miss Barwell, B.A.)

PRELIMINARY GRADE.—PASS.

Forod, Gladys K. S. Miss A. B. Knight.

Kerry, Florence Miss E. B. Bate, Leaholm

Smith, Winifred J. College (Mrs. Creece).

Woolf, William C. Miss Lusly.

SINGING. INTERMEDIATE GRADE.—PASS.

Gwinnell, Kate M. Miss Tabram, I.S.M., L.R.A.M.

ELEMNTARY GRADE.—PASS.

Beattie, Jessie F. Miss Spackman, I.S.M.

VIOLIN. ADVANCED GRADE.—PASS.

Berg, Sidonia Mr. D. Angelis, R.A.M.

INTERMEDIATE GRADE.—PASS.

Clark, Freda M. Mrs. Macloose Hueffer and Miss Berry.

Festival Notes.

The Stewards of the Three Choirs Festival, held at Hereford, met on December 11th to determine the results of the last festival. Mr. J. H. Arkwright presided. The Executive Committee recommended that, of their guarantee of £5, £2 7s. 6d. should be returned to each of the 232 stewards. That this was possible was considered very satisfactory, especially as the opening service on Sunday, instituted at Hereford for the first time, cost £51 6s., and the sum returned to each steward in 1894 was half-a-crown less. It was stated also that there was every prospect of £1,100 being handed to the charity, being upwards of £200 more than at Worcester last year. Prebendary Ashley, the hon. secretary, added that the receipts were £100 more than on the last occasion. The total expenditure was £3,747 9s. 8d., and the total receipts £3,167 16s., leaving a deficit on the working of £574 13s. 8d. The reports were adopted.

At Bristol, the Joint Festival Committee has been engaged in discussing the project for a Festival in 1899, and numerous details and other matters bearing upon it. It has been resolved that the post of conductor be offered to Mr. Riseley, and that of deputy conductor to Mr. D. W. Rootham. The name of Dr. Richter has been freely talked about in the city as a possible choice, but some Bristolians who were at the recent Birmingham Festival were disposed to think that, while orchestral performances under the direction of the eminent German musician would be magnificent, choral performances might hardly be so satisfactory. The arrangements for the Festival for 1899 are contingent upon the Guarantee Fund reaching £4,000 by next August.

The *St. James's Gazette* says:—

"One of the constant scandals in the musical world is the shabby treatment of composers by the organisers of the great 'Festivals.' The Birmingham Festival has resulted in £5,000 being handed over to the General Hospital. But how much, we should like to know, went to the composers who provided new works for the occasion? The figures are published for the payments to orchestra, chorus, and so on. But if these Festivals are to encourage native musical art, it should be by promoting the production of new works. If the truth were told, we fancy the public would be surprised."

If we are to judge by the following advertisement, the Klondike boom is responsible for an addition to the terminology of music:—"Wanted, for 'Carl the Clockmaker' Company, Musical Conductor. Long engagement good man. No Klondike terms."

London and Provincial Notes.

ROYAL ACADEMY OF MUSIC.

The students of the Academy gave a concert on Tuesday evening, December 14th, at the Imperial Institute. Pianoforte and violin solos were played with notable skill, respectively, by Miss Marguerite Elzy and Miss Elsie Southgate, and Liza Lehmann's clever song cycle, "In a Persian garden," was nicely interpreted by Miss Gertrude Drinkwater, Miss Jane Spicer, Mr. Whitworth Mitton and Mr. Ford Waltham, the pianoforte accompaniment being well rendered by Miss Mabel Colyer. The Misses Moss, Southgate, Horne and Hayward also rendered with excellent effect, a concerto for four violins by Maurer.

—:O:—

ROYAL COLLEGE OF MUSIC.

Mr. Frederic H. Cowen's poetical "Scandinavian" Symphony, in C minor, formed part of the programme of the Students' concert on December 14th. The work was admirably rendered by the young executants. The orchestra also gave a notably expressive interpretation of Beethoven's "Coriolan" Overture, and of Dvorak's spirited "Carnaval" Overture. Mr. Herbert Fryer played the solo part of Grieg's picturesque pianoforte Concerto in A minor, Op. 16; and Miss Mary Noverre played Max Bruch's Romance for violin in the same key, Op. 42, with good tone and appropriate expression. Mr. R. Madoc Davies sang Handel's air, "Nasce al Bosco." Miss Morfydd Williams' rendering of Gluck's fine aria, "O del mio dolce," from "Paride ed Helena," was very promising. Two part-songs for female voices, entitled "A Litany" and "Lovesick Strephon," by William Hurlstone, were sung by Students. Professor Villiers Stanford conducted.

At the conclusion of the Christmas Term, on Saturday, the 18th December, the following awards were made:—Council Exhibitions: Ethel Wilson (piano), £15; Claude Hawcroft (violin), £5; Agnes H. Bailey (violin), £15; Sybil Maturin (viola), £15. A competition also took place for the Norfolk and Norwich Scholarship, which was awarded to Elizabeth Broom (singing), Laura Mortlock being *proxime*. The Hopkinson Gold Medal for pianoforte playing was won by Maud Gay (scholar), and the Forsyth Prize was awarded to Thomas F. Dunhill. The Dove Prize was awarded jointly to William Hurlstone and Mary Noverre.

—:O:—

TRINITY COLLEGE, LONDON.

A concert was given on December 14th by the College choir and students. The choir has been most admirably trained by Dr. Pringuer. They gave, with effect, Mendelssohn's "Judge me,

O God"; the old madrigal, "All creatures now are merry," J. Benet; "'Tis break of day," Smart; Schumann's "Gipsy Life" and other popular pieces. The solo vocalists were Miss Stokvis, Miss Bushnell, B.A., Miss F. Hughes, and Mr. R. Tate. The instrumental students were Miss Blazey, who played a Thalberg Andante with success, Mr. C. J. E. Russell, who gave an expressive reading of Chopin's Scherzo in B flat minor, and Miss Edith Evans, who played Max Bruch's violoncello solo, "Kol Nidrei," with finished technique. This, and other notable performances, were duly appreciated by a large audience. The accompaniments were well played by Mrs. Blazey, Miss Maud Winter, and Mr. F. T. Flint. The President of the College, Lord Coleridge, and other distinguished friends were resident.

—:O:—

THE ROYAL CHORAL SOCIETY.

Berlioz's "Faust" continues to be popular, and at the concert of the Society held on Thursday, December 9th, Sir F. Bridge produced a really fine performance. The chorus, especially the males, sang with fulness of tone, dramatic intelligence and excellent ensemble. The Dream music made a great impression. The vocal principals were Miss Ella Russell, Mr. Ben Davies, Mr. Andrew Black, and Mr. D. Price (Brander).

—:O:—

ALEXANDRA PALACE.

Mr. Henry J. Baker, well known as conductor of the Hornsey and Crouch End Orchestral Society, organist and choirmaster of the Parish Church, Hornsey, and Principal of the Hornsey Academy of Music, has been appointed conductor and musical director at the Alexandra Palace, which will reopen on Good Friday.

—:O:—

STEINWAY HALL, W.—Mr. H. Lane Wilson gave his second vocal recital on December 8th. He was assisted by Miss Hilda Wilson, Miss Bensted, Mr. B. Carrodus (violin) and Miss Eva Lonsdale (at the piano). The recital opened with a duet by the last named artists. Mr. Lane Wilson sang all his songs with true artistic effect and gave much pleasure. Miss Hilda Wilson charmed the audience with the old English melodies arranged by her brother. Miss Bensted is making good progress and sang with good effect. Instrumental solos were contributed by Miss E. Lonsdale and Mr. B. Carrodus.

At Miss Bertha Moore's concert, held last month at the Steinway Hall, Mme Lehmann's "Good-night, Babette," a setting of Austin Dobson's words, was heard for the first time. The music is delightful and charming, as one might expect from the composer of "In a Persian Garden."

Miss Grace Mabel Hudson gave a pianoforte recital on December 3rd, at the Queen's (small) Hall. The young pianist was well received by a very indulgent audience. Her performance of Schuman's Sonata, Op. 22, and a selection from the works of Chopin were decidedly successful and much enjoyed. The duets for two pianos formed agreeable parts of the programme, Miss Hudson and Mr. Willen Conen exhibiting great skill and artistic intelligence in Mendelssohn's Allegro Brilliant, Op. 92, and Rudorff's "Theme and Variations in E minor." Songs were sung by Mr. A. Montague Borwell and all were well received.

—:O:—

UNIVERSITY OF DUBLIN, TRINITY COLLEGE.

At a meeting of the Senate, held on 17th Dec., the following degrees were conferred:—Bachelors in Music: Brewer, Alfred Herbert; Hattersley, Frederick Kilvington (*ad eundem gradum*, Cantab).

—:O:—

TOWN HALL, STRATFORD.—At the eleventh concert of the West Ham Choral and Orchestral Society, held November 27th, Sir Frederick Bridge's choral ballad, "The Flag of England" and "Rock of Ages," were performed with great success. The soloists were Miss Teresa Blamy and Mr. Douglas Powell. The organist was Mr. G. B. Gilbert, F.R.C.O., and Mr. W. Harding Bonner and Sir Frederick Bridge were conductors.

—:O:—

EALING.—Mr. Charles Fry and his Costume Recital Company (including such well-known favourites as Miss Olive Kennett and Mr. Ernest Meads), gave three Shakesperian Recitals at the Lyric Theatre, Ealing, last month, and sustained with great power the leading characters in "The Merchant of Venice" and "As you like it." The Company maintained its energy and spirit, and undoubtedly added to its artistic reputation.

—:O:—

CHELTENHAM.—On Thursday Afternoon, Dec. 9th, Dr. Edvard Grieg gave a Recital in the Assembly Rooms. There was a large audience, and considerable interest was manifested. This was the first visit of the talented artist, so that a certain amount of curiosity was exhibited by many present beyond the actual wish to hear the music of the famous Norwegian composer. The music consisted entirely of Grieg's compositions, but vocal numbers were contributed in artistic style by Madame Medora Henson, and M. Johannes Wolff was the violinist. The concert was much enjoyed, and all the artists received hearty applause.

—:O:—

Mr. James Chappell, the genial manager of the Opera House, had his annual benefit on Dec. 20th. The Theatre was well filled in every part,

and both professionals and amateurs did their best to entertain a sympathising audience. Miss Mildred Baker, a member of the Savoy Opera Company, was one of the leading artists. She is a native of Cheltenham.

—:O:—

At the Opera House, during the past month, a round of varied entertainments have been provided. *The Circus Girl* attracted large audiences every night for a week. The music is of the usual popular character, and needs no special remarks. *Gentleman Joe* and *Dorcas* have been given with satisfaction to those who frequent the House in a general way.

The Christmas Pantomime, "Cinderella," the production of Mr. John Restall, is attracting large audiences. The music is bright, and includes many popular selections, well put together by Messrs. Carlisle Vernon, and Carl Webb. Some of the leading parts are excellent, and are well played. The dances and scenery throughout are artistic. The transformation scene, "The Seasons," is well arranged, and affords much satisfaction. The harlequinade, as usual, delights the little folk, and the fun seems as fresh as ever to the juveniles. The Pantomime will be continued throughout next week.

—:O:—

The Colleges and Schools have had the usual Recitals, and some excellent musical ability was shown at several establishments.

—:O:—

The School of Music, under the direction of Mr. J. A. Matthews, gave a terminal concert on Dec. 18th, before a large audience. The Mayor (Col. R. Rogers) presided, and distributed the certificates and prizes gained at recent examinations. In doing so, the Mayor said it gave him pleasure to be present at their annual gathering for the third time, as he took a great interest in the classes so excellently organised and taught by Mr. Matthews, and was also glad of the opportunity to see them all so thoroughly enjoying themselves. The Festival Society had well upheld musical instruction in Cheltenham where other societies had failed, and had thus conferred a boon on an educational town, a boon which they owed not a little to Mr. Matthews' personal influence. Personally he was no musician, as he had foolishly thrown away his opportunities when a boy, but he recognised the great advantage to a student to be connected with such an Orchestra as Mr. Matthews's, as it gave him the opportunity of comparing his progress with that of others, and stirred up a spirit of emulation. (Applause.) A beginner at the violin

was none the worse for striving to emulate a Paganini. It was the instrument of instruments, and seemed to contain the soul of music. It appealed to him more than any other instrument. He then distributed the certificates, etc., accompanying each with a well-turned compliment. During the distribution Mr. Matthews mentioned that the premier place on the Honours' List of the Trinity College Organ Examination, open to England and the Colonies, had been attained twice in succession by the School—last year by Mr. Garthwaite, and this year by his own son, Mr. H. A. Matthews. The latter had lost the College Organ Exhibition through being two months over age.—Mr. Matthews, in moving a vote of thanks to the Mayor, said it was the third year his Worship had been with them, and that he hoped it would not be the last. (Applause.)—The Mayor, in response, mentioned that he had been dining with a friend who had attained his seventieth birthday, but he always made it a rule never to break an engagement. (Applause.)—At the close of the proceedings Mr. Matthews thanked the company for their presence, and wished them the compliments of the season.—The following is a list of the certificates, prizes, and honours gained during the session: University of Durham—Matriculation for Bachelor of Music—Edward T. Garthwaite and Harry A. Matthews. Trinity College, London—Senior Honours—Organ: Harry A. Matthews. Harmony and Counterpoint: Edward T. Garthwaite, Harry A. Matthews, Eliza T. Davis, and Emily Bowles. Senior Pass—Singing: Evelyn Creese. Intermediate Honours—Theory and Harmony: Elizabeth Marchbank. Junior Division—Singing: Bessie Scott-Brown. Theory—Gertrude Woodward. The Incorporated Society of Musicians—Advanced Section—Organ: Edward T. Garthwaite. Piano: Elizabeth Marchbank. Musical Appointment: Mr. E. T. Garthwaite (by competition), organist and choirmaster of Holy Trinity Church, Taunton, Somerset. School of Music Prizes—Trinity College, London, Examinations—Silver Medal and Clasp: Harry A. Matthews (this candidate would have had the Trinity College Local Organ Exhibition, offered by the College this year for Organ-playing, had he not been two months over age at the time of examination). Book Prizes: Eliza T. Davis, Emily Bowles, and Elizabeth Marchbank.

—:O:—

The Festival Society's second subscription concert of the season is announced to take place on Tuesday evening, February 15th, in the Assembly Rooms. The programme is of great attraction. Part I. will consist of Mendelssohn's music to Racine's "Athalie." Mr. Charles Fry, the eminent elocutionist, is engaged to recite the verses. The

soloists will be Madame Marie Duma (the popular prima donna), Miss Marie Roberts (a new artist to Cheltenham, but well known in London), and Miss Ada Crossley (the eminent contralto, who was engaged at the Birmingham and Sheffield Musical Festivals in the autumn). Miss Crossley is one of the most popular artists at the present time, and she will appear in Cheltenham for the first time on this occasion. Part II. of the programme will include Sir Frederick Bridge's new choral work, "The Flag of England." The solos will be sung by Madame Marie Duma, who recently sang in the same work at Rochester under the composer's baton. Sir Frederick will conduct his composition at Cheltenham. The band will number upwards of sixty instrumentalists, and Grieg's Suite, "Peer Gynt," will form part of the programme.

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Miss Ethel Home announces her first annual concert in Cheltenham on February 1st. The list of vocalists includes names well known in musical circles. The programme is attractive and varied, and will be found very interesting. Tickets at Westley's Library.

—:O:—

GLOUCESTER.—The Choral Society gave the first concert of the season on December 3rd, in the Shire Hall. The spacious room was fairly well filled, but not over crowded; neither was it over comfortable. The old-fashioned seats spoil the room, and it might be made warmer with advantage. "The Golden Legend" (Sullivan) was preceded by Wagner's fine Overture to "Tannhäuser," which was exceedingly well played by the band, under Mr. E. G. Woodward's leadership. The Cantata was also effectively rendered. The choruses were given with spirit and good intonation. "The Evening Hymn" and "O pure in heart" were particularly so. The soloists were Madame Zippora Monteith, Miss Jessie King, Mr. Dean Trotter, and Mr. Watkin Mills. All were very successful, and shared the honours equally. Mr. Barrett Cooke sang the "Forester's Solo" very well, and the final chorus was given with power and good effect. The organ was badly out of tune, and spoilt the chorus, "Nocte Surgentes." Mr. A. H. Brewer conducted with ability, and must be congratulated on the success of the concert.

—:O:—

WORCESTER MUSICAL SOCIETY.—The first concert of the season under the auspices of the Worcester Musical Society took place at the Public Hall on November 30th. Mr. W. Mann Dyson, the conductor, had both chorus and orchestra well in hand, and their several performances were highly creditable. Numbering in all some 120 performers, they were able to give a powerful rendering of the

pieces chosen. The first item on the programme was Handel's "Organ Concerto No. 4 in F." Mr. W. C. Box was at the organ, and played with a delicacy of touch and expression, which was very effective. The next was Mendelssohn's motett "Hear my prayer," of which the solos were sung by Mrs. Glover Eaton. She sang brightly and spiritedly alike in the motett, and in the soprano solos of Mendelssohn's setting of the Psalm "Come, let us sing." Mr. H. Large sang the tenor solos in a pleasing way; and the chorus contributed powerful work. The second half of the programme, a miscellaneous selection of Sir George Macfarren's music, over the long period ranging from 1813 to 1897. The popular part song "Who is Sylvia?" was exceedingly well received, and "God save the Queen," as a finale, represented the work of the chorus for the evening. The band was led by Mr. W. H. Dyson.

—:O:—

BIRMINGHAM.—On Tuesday, December 14th, Mr. George Halford's fourth orchestral concert of the present season was given in the Town Hall. The audience was very appreciative. The programme was an excellent one, including, as it did, Schubert's Unfinished Symphony, Beethoven's "Emperor" concerto (with Mons. Siloti as pianist), Schubert's "Wanderer" Fantasia, with an orchestral accompaniment by Liszt, Rimsky Korsakov's "Caprice Espagnol," and Marschner's "Der Vampyr" overture. Mons. Siloti's artistic playing, both in the Concerto and in the Fantasia, was much appreciated, and Mr. George Halford conducted the orchestra with much skill and earnestness.

—:O:—

OXFORD.—A performance of Bach's Christmas Oratorio was given on December 6th, in the Town Hall. The soloists engaged were Miss Hilda Foster, Miss Muriel Foster, Mr. H. Kearton, and Mr. H. Sunman. Miss H. Foster has a well-trained voice, and sang her several numbers with refinement. Miss M. Foster was very successful in the contralto solos, singing with pure tone and devotional fervour. The trying part of the Evangelist was taken by Mr. H. Kearton. The bass solos were safe in the hands of Mr. Sunman, who sang the numbers allotted to him with force and dignity. The chorus was good, their singing being characterised by security, brightness, and vigour of attack, particularly successful choruses being "Come, and thank Him," and "Glory be to God." The orchestra was effective, and only suffered from want of unanimity in pitch between organ and wood wind. Mr. A. H. Brewer rendered valuable assistance at the organ, and Dr. Harwood conducted.

STROUD.—The Choral Society gave a capital performance of "The Elijah," November 30th, under the direction of Mr. T. Hackwood, F.R.C.O. The soloists were Miss L. Turnbull, Mrs. J. W. Lane, Mr. Dean Trotter, and Mr. Henry Sunman. The last named sustained the rôle of the Prophet with marked success. There was a small band led by Mr. E. G. Woodward. At the close, the audience applauded the soloists as they left the platform, showing their appreciation of the performance.

—:O:—

CLEVEDON.—The Philharmonic Choral Society gave their first concert of the season in the Public Hall, on Wednesday, the 15th December. The first part consisted of Gounod's "Messe Solennelle," which was well rendered by the evenly balanced choir. The second part was miscellaneous, and included Hadyn's motett, "Insanæ et Vanæ Curæ," and a selection from Sullivan's "Prodigal Son." The principal artists and a small band were engaged from Bristol, and acquitted themselves to advantage, and very materially helped in making the concert a success. Special praise was due to the pianoforte playing of Miss Marchant, L.R.A.M. Mr. Herbert Lloyd presided at the organ, and Mr. Edward Cook conducted. The attendance was fairly good.

—:O:—

TAUNTON: PRESENTATIONS TO MR. H. A. JEBOULT.—Mr. T. Cross, on behalf of the clergy and parishioners of Holy Trinity, forwarded Mr. Harold A. Jeboult, F.R.C.O., A.R.C.M., a cheque for £13 as a mark of esteem on his leaving Holy Trinity for St. Mary's. At a meeting at which Mr. Garthwaite (the new organist of Holy Trinity) and the members of the choir were present, Mr. Jeboult was the recipient of two handsome presents, viz.: A silver-mounted bâton with mahogany case, from the choirmen, and a bronze-mounted oak inkstand from the choir boys. Mr. Jeboult, in a very able speech, thanked the choir for their kindness, and told them to rally round the new organist.

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TORQUAY.—On December 15th the Musical Association gave a miscellaneous concert of which the programme included the "Meistersinger" overture, two movements from Grieg's "Peer Gynt" Suite, the overture to Smetana's "Die verkaufte Braut," madrigals and part songs for the chorus, and solo songs for Mr. Andrew Black. The second part of the concert was taken up by Mr. Edward Elgar's cantata, "The Black Knight." The orchestra was composed of sixty instrumentalists, mainly Torquay amateurs. Mr. T. H. Webb and Mr. F. J. W. Crowe were the conductors.

EXETER.—The Orchestral Society gave a Concert on December 2nd. Wagner, Beethoven, Mendelssohn, Auber, and other noted composers were represented in the programme. Dr. Edwards played the piano in Mendelssohn's Concerto in G Minor. Miss Annie Boucher was the vocalist, and Mr. R. B. Moore, Mus. Bac., was the able Conductor.

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BARNSTAPLE.—The Choral Society, of which Mr. W. M. Jones is the Conductor, gave a capital Concert on December 7th, when Birch's Cantata, "The Merrie Men of Sherwood Forest," was given. The second part included Macfarren's "May Day," and a selection. Miss Susan Harhry (of the Cheltenham Festival Society), Mr. Child (Oxford), and Mr. B. Halstead (Oxford), were the principal soloists. Miss Harhry's singing gave great satisfaction, and she sang the song "Beautiful May" with excellent effect. The Orchestra was led by Mr. Keall-Parkhouse.

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DOVER.—The Dover Choral Union gave a performance of Handel's *Messiah* in the Town Hall on December 8th. The band and chorus, of upwards of 150 performers, were conducted by Mr. H. J. Taylor, F.R.C.O., and the principal vocalists were Mrs. Glover Eaton, L.R.A.M., Miss Emily Foxcroft, A.L.A.M., Mr. James Gawthorp, and Mr. Henry Sunman, Mr. F. E. Fletcher, F.R.C.O. (organ), Miss Flora Gill (piano). The feature of the evening was the fine singing of the choir, characterised as it was by precision and delicacy.

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ABINGDON.—The *Messiah* was given on Dec. 16th by the Musical Union, under the direction of Mr. H. B. Wilsdon. The soloists were Miss Ruby Shaw, Miss Bulleid, Mr. H. E. Walker, and Mr. H. Sunman, of Oxford. The chorus were well prepared for the work, and the band, for the most part, was satisfactory, but wind instruments were needed to do justice to the Oratorio.

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